The Shakespeare Newsletter

VOL. V, No. 3 — *"Knowing I lov'd my books, he furnish'd me . . ."* — May, 1955

Canada Stars "Titantic" Shylock

Rehearsals are already under way at Stratford, Ontario, as the Shakespeare Foundation prepares to launch its third annual Shakespeare Festival on June 27th.

Tickets are selling heavily for the six cultural events - *Julius Caesar, The Merchant of Venice, Oedipus Rex* (a revival from last year) and three concerts - which can be seen on any three day Tuesday-Wednesday-Thursday period. American interest is reportedly greater than the 20% sales of last year. Box offfice business to all events has ranged from three to seven thousand dollars daily.

An Outstanding Shylock

Director Tyrone Guthrie who first cast starring Frederick Valk as Shylock in 1940 in an Old Vic production described Valk as a "Shylock of Titanic dimensions" and said that to see him in the role " is like being hit by the side of a bus." Miss Charlotte Shraeger a University of Toronto student and actress won out over twenty contestants for the role of Jessica. Both Mr. Valk and Miss Shraeger are of Jewish descent.

Michael Langham directs *Julius Caesar* with Robert Christie as Caesar and Donald Davis as Antony.

The season will end on Aug 27.

IDYLLWILD, CALIFORNIA

As You Like It and *Romeo and Juliet* will be seen at the Third Annual Shakespeare Festival of the Idyllwild (California) Arts Foundation from July 28 to August 7. Under the direction of Howard M. Banks of the University of Southern California, the two plays will be presented on alternate nights at the mile-high Outdoor Patio Theatre. The cast consists of experienced actors and students registered in the Drama Workshop which gives credit through the University of Southern California.

CAMDEN HILLS, MAINE

The 9th Annual Shakespeare Festival will again take place at the Camden Hills Garden Theatre from August 1 to August 6. Dr. Herschel L. Bricker head of the Theatre Department of the University of Maine will direct *Cymbeline* and Kenneth J. Rucinski will direct *Love's Labour's Lost* at alternate afternoon performances.

CAMBRIDGE MASSACHUSETTS

A Shakespeare Festival at the Brattle Theatre in Cambridge, Mass., will open with *Henry IV* on July 5.

Festival Film at Institute

Members of The English Institute at Columbia University will have Tom Patterson, founder of the Stratford Shakespearean Festival of Canada as their special guest on Sept. 9. He will illustrate his address with a showing of the Festival film - "The Stratford Adventure."

The volume of *English Institute Essays* to be ready for distribution in the fall will contain two former institute papers, C. L. Barber's on *Henry IV* and Bernard Knox's on *The Tempest.* (cf. *SNL,* IV:1:8)

Massey-Emerson Star at ASFTA

After four years of fund raising and planning the American Shakespeare Festival Theatre and Academy of Stratford, Connecticut, is finally scheduled to open on July 12 with *Julius Caesar* and *The Tempest.* Raymond Massey who was last seen in Shakespeare as Hamlet at the Broadhurst Theatre in 1931 will be cast as Brutus and Prospero. Faye Emerson is to be cast as Portia, Jack Palance as Caliban and Roddy McDowall will be Ariel.

Spectacular speed and additional funds will be needed to complete the all-purpose theatre by opening night. Completion of the steel work was celebrated on May 15 with a "Raising the Roof Tree" ceremony in which civic and theatrical celebrities participated.

Director Has Wide Experience

Both plays will be directed by Denis Carey who brings with him traditions of Stratford-upon-Avon and Old Vic where he formerly directed Shakespearean plays. Horace Armistead has been engaged to create the scenery.

After the first two weeks of *Julius Caesar, The Tempest* will open on July 26 and will be seen on alternate nights. Matinees are planned for Wednesdays and Saturdays. Tickets will be priced from $2.50 to $4.80 with a special section reserved for students at $1.00.

Antioch Festival Offers Rarely Seen Plays

Three rarely seen plays are scheduled for the 4th Annual Shakespeare Festival of the Antioch Area Theatre at Antioch College in Yellow Springs, Ohio, from June 29 to September 11. *The Winter's Tale, Cymbeline,* and *The Two Noble Kinsmen* are expected to attract as many Shakespeareans as the always popular *Merry Wives of Windsor* (which opens the season), *As You Like It, Twelfth Night,* and *Macbeth.*

An extra week of Grand Repertoire will give practically a full month during which visitors may stay seven days and see the entire program.

Dr. Leo Kirschbaum of Wayne University who last year sparked a great deal of Roundtable discussion will chair the Roundtable for two weeks in late August. Open rehearsals, free concerts, and tours of the College beauty spots are additional diversions

(A completely detailed program schedule appears on page 21.)

Five Plays & Field Course at Ashland

As the Oregon Shakespeare Festival prepares to launch its 15th annual season with the staging of *All's Well that Ends Well, Titus Andronicus, Macbeth, 3 Henry VI* and *A Midsummer Night's Dream,* preparation is also being made for the Field Course in Shakespeare conducted in conjunction with the plays. The course is conducted by Professor Bailey of Stanford University and credit given by that institution. Members of the staff also offer specialized units of instruction. The purpose of the course is "to provide improved understanding of the dramatist by combining a university discipline of lectures and studies with observation of plays produced on the type of stage for which Shakespeare wrote." By means of lectures, demonstrations, and attendance at rehearsals and plays the concentrated course ($35 for two quarter hours credit; $15 for auditors) offers theoretical background and practical experience on a wide variety of subjects.

The Festival will run through the month of August with the Field Course beginning earlier so that rehearsals can be observed in addition to the final plays.

Earle Grey's 7th Annual Toronto Festival

The Earle Grey Company's 7th annual outdoor festival at Trinity College, Toronto, Canada, offers a three play program this year from June 27 to July 30. *The Two Gentlemen of Verona* runs to July 9, a revival of *Macbeth* to July 16, and *The Merchant of Venice* to July 30. An Elizabethan type setting has been especially designed in the quadrangle of the College.

The company consists of Earle Grey, his wife Mary Goodwin, and other experienced actors. Sunday concerts of Elizabethan music are free to ticket holders. Related lectures by Ella Martin on the "Presentation of Shakespeare's Plays at the Globe Theatre," (June 28) and "Daily Life in Shakespeare's Time" (July 12) are given at the adjacent Royal Ontario Museum. A drama school is also held during the Festival.

TAYLOR UNIVERSITY FESTIVAL GAINS STATURE

From a modest beginning in 1953, the Taylor University (Upland, Indiana) Shakespeare Festival has become one of the most outstanding in the United States. From Wednesday evening on April 20 when *Romeo and Juliet* was presented for High School students, to Saturday evening on April 23 when "An evening with Shakespeare" offered scenes read by three notable actor -directors—Richard Graham of the Ashland Festival, Arthur Lithgow of the Antioch Festival, and Warren Staebler of Earlham College, — a wide variety of events were scheduled.

There were informal readings, dramatic readings, skits ("The Apparition Scene" from *Macbeth* by Dr. Florence Hilbish; "When Ladies Meet" by Charles George, with a cast consisting of Julia — who is going to be married — and Portia, Katherine, Ophelia, Desdemona, and Cleopatra who come to give advice), several concerts of Elizabethan, Renaissance and Baroque music and song, three films: "Shakespeare Theatre — The Globe Playhouse," "Memories of Shakespeare," and a condensed *Othello, The Merchant of Venice* with slides and tape, a puppet show (the ghost scenes from *Hamlet*), demonstrations of acting and directing techniques, lectures on Shakespeare festivals, and panel discussions on production methods. Also participating in the program were William E. Kinzer and Lee Norvelle of Indiana University, Katherine E. Griffin of Earlham College, and Howard Skinner of the Taylor University staff.

The elaborate program was arranged by the festival's energetic founder and director Professor Elsa L. Buckner. The attractively printed twelve page program is recommended as a guide to future festival planners.

Stratford's 96th Season; 86 Nations Honor Bard

The additions of the flags of China, Laos, and Iran brought to 86 the number of flags unfurled at Stratford on Shakespeare's 391st birthday. Seventy-four of the nations sent representatives up to the rank of ambassador to be present at the birthday celebration. A commemorative luncheon, procession, flag unfurling ceremony, and a visit to the birthplace and tomb were scheduled for the visiting celebrities.

The starring of Sir Laurence and Lady Olivier and the direction of Sir John Gielgud has caused a deluge in ticket sales. Twenty thousand requests came at the opening of the 2nd booking period and phone calls came in at the rate of 400 per hour. Queues stood all night waiting for tickets.

Twelfth Night and *All's Well* have already opened to be followed by *Macbeth, Merry Wives,* and *Titus Andronicus.* Critics were finding that *Twelfth Night* with Sir Laurence as Malvolio and Lady Olivier (Vivien Leigh) as Viola did not go off with its "expected gaiety," and *All's Well* was at best a difficult play, but the performances nevertheless achieved a high level of competence.

Measure at San Diego

Although full plans for the Annual Shakespeare Festival at the Old Globe Playhouse in San Diego, California, have not yet reached *SNL,* it is definitely known that B. Iden Payne former Stratford Memorial Theatre director now at the University of Texas will direct *Measure for Measure.* Two other Shakespearean plays will be presented in repertory during late July and early August.

Another in SNL's Series on Teaching Shakespeare:

Shakespeare in Today's Classroom

Martha Wing Martin, South Jr. High School, Downey, Cal.

In an attempt to gain an overall picture of the methods and materials used in teaching Shakespeare at the secondary level in Southern California, three copies of a questionnaire were sent to the chairmen of the English Departments in one hundred and three junior and senior high schools in this area. Each chairman was asked to have three English teachers in his department fill out the questionnaire. Seventy-two schools out of the one hundred and three responded by either stating that Shakespeare was not taught or by returning one, two, or three of the questionnaires. One hundred and three individual questionnaires were returned out of the total three hundred and nine mailed. Of the seventy-two cooperating schools, thirty were junior high schools, and forty-two were senior high schools. In seventeen schools only one of which was a senior high school, Shakespeare was not taught. Shakespeare was taught in fifty-five schools, of which fourteen were junior high schools and forty-one were senior high schools. Twenty-four instructors taught two or more plays.

Aims Of The Survey

This survey attempted to determine what plays of Shakespeare, if any, were being taught, what were the methods of teaching, what objectives were held by the teachers, and what were the reasons for pupil reaction to Shakespeare.

From the total of one hundred and sixty-six responses as to which Shakespearean play or plays was taught, the following table was prepared:

	Times Each Play Was Taught					
Caesar..	3	7	35	1	3	49
Macbeth		1	1	3	33	38
Merchant		8	11	1	2	22
Hamlet		1		8	10	19
Dream	2	6	2	1	1	12
As You Like It		5	1		1	7
12th Night		3	1	1	1	6
King Lear					3	3
I Henry IV					2	2
The Shrew		2				2
Tempest			1		1	2
R & J			1		1	2
Much Ado		1				1
2 Henry IV					1	1
Totals	5	34	53	15	59	166

We call attention to the fact that while 14 plays are listed, 9 of the main plays were taught only 26 times out of the 166 and the remaining 5 account for 140 responses. *Caesar* and *Macbeth* account for 87 or more than half the entire total.

Shakespeare was taught about equally in the Xth and XIIth grades and was next popular in the IXth. The XIth grade was weak because of the stress on American liteature during that year. The presence of 2 *Henry IV* is unusual for it is seldom taught, even in the colleges. And what the teacher did with *Much Ado* in the IXth grade is a question to be asked.

Teachers answering the questionnaire offered several reasons for the omission of Shakespeare from the junior high school program. In one junior high school, the parents objected to *The Merchant of Venice* on the basis of racial prejudice. Although it was dropped from the curriculum, no substitute replaced it. One junior high instructor said that she placed more stress on grammar, spelling, reading mechanics, and composition. In the time devoted to literature, other teachers apparently chose stories rather than Shakespearean plays. Unattractive and old books caused some instructors to choose other reading. Still others neglected Shakespeare because of the immaturity of junior high school youngsters, lack of reading skills and background, and too many "slow learners" in the class.

"Do you want to kill him [Shakespeare] forever?" summed up succinctly the opinion expressed by most of the teachers in answering whether or not a line-by-line analysis should be the classroom procedure. A broad understanding of the play was the aim of forty-three teachers. Sixty indicated that a combination of the two procedures, some line-by-line and some broad understanding, was most desirable, with the emphasis upon broad understanding. Eleven teachers definitely stated that line-by-line analysis was the prime cause of students' finding Shakespeare dull.

Methods of Teaching

The question, "What are some of the methods or techniques you use in teaching Shakespeare?" produced a varied response: "mock news events, radio reports, and interviews"; "stress vocabulary development, bits of philosophy, and learning to understand human nature through Shakespeare's interpretation. Appreciation for the music of the lines also stressed"; "choral reading of long famous speeches from the play"; "I prefer the students' trying to find problems in the play which are also modern problems; panel discussions about these are interesting"; "individual students record passages they like best"; "because it is college preparatory we paraphrase some selections. Because I believe that *Hamlet* is timeless, we write *modern* play plots using the *Hamlet* plot and theme as models. (I ask students to use characters from their own age groups.) For diversion and to fix oft quoted lines we make a quiz 'game' near the end of the unit. (Person, to whom spoken, situation)"; "individual projects in which students make caskets, dress dolls as characters, make drawings, make gondolas, etc"; "illustrated notebooks on the play---all sorts of English devices such as original poems, letter writing from one character to another---at one time we made valentines for the lovers in the play to send to each other"; "I copy key quotations on cards which are numbered in chronological order. These are passed out. Each student is credited a) for a good reading, b) for an apt explanation. Others take up where he leaves off. Students enter into this as enthusiastically as into a game, and they learn an unbelievable amount from this oral work. (Rules: closed book; no conferring with others; no talking up till appointed one does his best. A person who draws a difficult problem redeems himself by adding to general discussion.) Fifty or more quotations can be handled in an hour. Every student participates at least once, with a measure of success. I use this device in teaching of all poetry and find it most enlivening. My students request it, and other teachers at request of their students ask for my cards."

It was quite apparent that nearly all the teachers utilized any technique which might add to the students' enjoyment and comprehension of Shakespeare. These teachers tried to eliminate the college procedure of minute analyzation and dissection, and instead tried to present the play as "fun" and good reading. Apropos of this statement, one teacher included the following bit of advice for all instructors in the junior and senior high schools:

"As you teach poetry, observe this rule---
The place for dissection is Medical School!"

Aims of Teaching

The question: "What do you think the student should get or remember from a study of any Shakespearan play?" evoked vivid and varied replies. The responses ranged from simple short opinions like "a desire for more", "beauty", "insight into character", "enjoyment", "human relations", "new ideas", and "an appreciation of great literature" to complex longer replies like "the timelessness of genius in general and Shakespeare in particular; the breadth of knowledge brought into plays; Shakespeare's depth of understanding of human nature; Shakespeare's showing the admirable and less desirable traits in each character; his distinct portrayal of many characters."

Fourteen teachers simply stressed a knowledge of the play: theme, plot, and character; and ten desired to develop an attitude of "I want to read more." Although the teachers expressed a great many varying objectives which students should achieve from a study of Shakespeare, it was possible to group these objectives under a number of main headings. Three main objectives or aims---an enriched understanding of human nature, a recognition of oft-heard quotations, and an appreciation for Shakespeare and his writing ability---accounted for one hundred and eleven answers by the teachers out of a total of one hundred and seventy-nine; that is, these three primary objectives were mentioned twice as often as the remaining seventeen or so objectives by the teachers as being worthwhile for the student to get from a study of Shakespeare.

Why is "Shakespeare" Dull?

The query, "Why do students find Shakespeare dull?" produced enlightening as well as provocative answers. Ninety-three teachers tacitly admitted that such a problem existed by giving reasons for their students' finding Shakespeare dull or disliking him. Twenty-seven instructors stated that language was the biggest barrier to the enjoyment of Shakespeare. Nearly seventy-five per cent of the teachers stressed the fact that too many teachers themselves were to blame for the dislike of Shakespeare. Typical comments were "their teachers lack genuine appreciation"; "highbrow approach---maybe too many teachers really know too little about Shakespeare"; "because most teachers do not enjoy or understand Shakespeare themselves and are teaching it only because it is required. The teacher thinks it is dull"; and "teachers kill him."

Still other reasons offered for students' finding the study of Shakespeare dull included "because it is read in a dull fashion, and poured over line by line"; "to tear it apart analytically is tedious and boring for high school students"; "because they are conditioned against it"; "the fallacious but general idea that plays will be highbrow. Assignment of play as homework, to be read by pupil alone. Drama is supposed to be heard as well as seen. Failure to bring out the humanness"; "too difficult at junior high level; intellectual laziness"; "because the minds of the rank and file have been dulled by radio, television, comic books, and a deliberate intent on the part of our leaders to keep the masses unthinking, uninformed, and at a low level"; and "to be flippant---because so many students are dull."

The Brighter Side

However, not all the evidence was in favor of the thesis that students find Shakespeare dull. Representative comments included "students love to see or hear Shakespeare, when it is simplified by paraphrases, explanations, and visual demonstrations"; "I think that [the idea that students find Shakespeare dull] is a common, comic-strip misconception"; "it is not my experience that students find Shakespeare dull---quite the contrary"; "I don't find that they find it dull after we get into it"; and "I think most students enjoy the unit...Junior high school students are very vocal about their likes and dislikes. Not being able to grasp a passage at sight, they howl about it. Plan the presentation of the work so that they can understand it, and much of the hostility calms down...I take 'gripes' with a grain of salt. Students at this level contribute a great deal to each other's morale by putting on a great display of hostility to certain aspects of school. It isn't real at all: it's just part of their folkways."

It is highly encouraging to state that our findings, although quite limited in scope, indicated no lack of enthusiasm for reading or teaching Shakespeare. The fourteen plays taught represented a rich and varied cross-section of the best of Shakespeare. The instructors who answered the questionnaires honestly placed the blame for some of the negative reaction to Shakespeare on poor and dull teaching. Using great ingenuity and an abundance of audio-visual aids, these teachers had striven to present Shakespeare in a manner that was vivid and graphic to even the student of limited capacity for academic work.

A digest of the foregoing article appeared in *English Journal*, XLIV:4 (April 1955), 228-9. Mrs. Martin has been a subscriber to *SNL* for several years.)

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Digests of

CRITICAL REVIEWS

Henry Alden, Librarian, Grinnell College

Noyes, Robert Gale. The Thespian Mirror: Shakespeare in the Eighteenth-Century Novel. Providence, R. I., Brown University, 1953. $5.50.

"*The Thespian Mirror* is a systematic and comprehensive study of the way in which eighteenth-century novelists regarded Shakespeare and his plays. And the referent was not the printed text but the illumination of the text by the interpretation of an actor on the stage before an audience. Not only has Dr. Noyes made an exhaustive search for completeness of coverage in eighteenth-century fiction and demonstrated a wide knowledge of the periodicals; but he has also shown equal familiarity with modern scholarship. The result is a book packed with information and highly reliable."

A. H. Scouten *Mod Lang Notes,* LXIX:7 (Nov. '54), 524-6.

"Dr. Noyes's subject is not a very important one, as he well knows, but the temper in which he deals with it is admirable . . . . Dr. Noyes's study . . . not only displays the extent to which a subject of popular interest was reflected in popular reading, but serves as an anthology of pages from novels that it is now far from easy to sample. He has kept his head and his sense of proportion, provided all necessary references and scholarly comment, and enjoy himself with a zest that is the proper accompaniment of research into obsolete books and one of the best justifications."

J. M. S. Tompkins *R of Engl Stud,* n.s., VI:21 (Jan. '55), 83-4.

Field, Arthur. Recent Discoveries Relating to the Life and Works of William Shakespeare. London, Mitre Press, 1954. 7s.6d.

"Serious Elizabethan students will be disappointed if they come to this book expecting new light on the dramatist's biography or on the plays. But if they regard it as an unusual addition to the Shakespearean legend they will be pleasantly entertained. Mr. Field relates that in 1811 there was published by Sherwood, Neely and Jones *A Tour in Quest of a Genealogy . . . together with various Anecdotes and Curious Fragments from a Manuscript Collection ascribed to Shakespeare.* The fragments were said to come from a . . . manuscript . . . destroyed in the making of a transcript," Mr. Field gives "extracts . . . from the Memoirs and parallels to phrases in the documents are quoted from Shakespeare's plays. . . . But where is the original volume of the Tour. . .now to be found?"

Anonymous *Times (London) Lit Sup,* No. 2,750 (Oct. 15 '54), 654.

"Neither the author nor your reviewer seems to be aware that the 1811 book he 'discovered' is by Richard Fenton, and that there is an interesting paragraph about it in Chamber's *William Shakespeare,* 1930, Volume 2, page 384. It is No. 9 in the chapter 'Shakespeare Fabrications.' There is (or was) a copy of Fenton's book in the British Museum."

C. A. O. Fox in a letter to the editor *Times (London) Lit Sup,* No. 2,752 (Oct. 29 '54), 696.

McCurdy, Harold Grier. The Personality of Shakespeare. New Haven, Conn., Yale University Press, 1953. $5.00.

"Professor McCurdy is a psychologist who appears to know rather more about literature than many. . .who contribute articles on literary figures to the journals of psychology and psycho-analysis and perhaps less than Freud and Jones. . . . The author argues back to Shakespeare as a human being through the main characters and main themes of the plays, finding. . .a remarkable consistency throughout Shakespeare's career. This study, thorough and perhaps as objective as such a study can be,. . . will be questioned. . .by. . .students. . .who happen to disagree with the. . .analysis of the significance of the characters and themes he discusses."

C. G. Thayer *Books Abroad,* XXVIII:4 (Autumn '54), 480-1.

Titus Andronicus. The Arden Shakespeare. Edited by J. C. Maxwell. Cambridge, Mass., Harvard University Press, 1953. $3.85.

"The Introduction to the New Arden *Titus Andronicus*. . .is informed and businesslike. The section on Date and Authorship, in particular, faces facts squarely and gives a level - headed survey of a terrain that bristles with difficulties. . . . In general, though Mr. Maxwell is not easy in mind about dating the play as late as 1594, he is prepared to accept the external evidence for Shakespeare's authorship and finds the play, in any case, 'through and through Shakespearian in its planning.'. . . The text is conservative in substantive readings and well annotated, but a few observations in the explanatory notes, as well as the emendations Mr. Maxwell has made and has not made, suggest a lack of realistic editorial policy. . . . In general,. . .his text suggests tinkering instead of coherent editorial principles. . . . There is a general question of policy about which I am uneasy — that of preserving in the New Arden edition 'all older forms that are more than variant spellings.' It will end in chaos. . . . The proper place for what is obsolete in language is an old spelling text. The purpose of a modernized edition is to modernize and not to select for preservation such oddities as strike an editor's fancy."

Alice Walker *R of Engl Stud,* n.s., VI:21 (Jan. '55), 80-82.

Masefield, John. William Shakespeare. New York, Macmillan, 1955. $1.75.

"While Shakespeare specialists anatomize and diagnose, a general literary practitioner can come up with a useful layman's book. . . . [Masefield's] informal study. . .can be recommended on several counts, beginning with its modest pretensions, size and price. The brief introductory sketch about Shakespeare and his environment shows exemplary caution and scepticism. .

Robert Halsband *Sat R,* XXXVIII:9 (Feb. 26 55). 26.

"Mr. Masefield's *William Shakespeare* was first published in the Home University Library in 1911. Mr. Masefield retains the main part of the framework of his original study. . . . But. . . he has made some significant changes in his perspective and his assessment of details. . . .

Anonymous *Times (London) Lit Sup,* No. 2,760 (Dec. 14 '54), 834.

"One could forgive the folksiness of the language, disguising vagueness with a few simple, sturdy syllables, if Mr. Masefield had anything new or startling (or very true) to say. . . ."

A. S. T. *Spec,* No. 6,601 (Dec. 31 '54), 836.

William Shakespeare: The Complete Works. Ed. by C. J. Sisson. New York, Harper, 1954. $6.00

"Professor C. J. Sisson has given us an important new text of Shakespeare's complete works . . . that must take its place with the recensions of Dover Wilson, Kittredge, and Alexander. Like those, but with the advantage of time, it represents an independent reworking of the text in the light of the more recent developments in textual scholarships. No future editor of Shakespeare should fail to consult Professor Sisson's edition. After a short Preface by Professor Sisson, the volume is introduced by a collection of general essays by various hands. . . . Each play is preceded by a short critical and textual notice by Professor Sisson. A modernized text of *Sir Thomas More*. . ., an Index of Characters. . ., and a generous Glossary. . . complete the volume." Two "small points in criticism. . .should be mentioned. First, the failure to number the lines except in 'chunks' at the top of each column makes quick reference . . .difficult. . . . Second, all final *-ed* and *-'d* forms are leveled to a single form for both accented and unaccented final stress. . . . This kind of modernizing represents a loss in intelligibility."

G. Blakemore Evans *J Engl & Germ Philol,* LIV:1 (Jan '55), 127-8.

"Continues to be a valuable roundup of the year's activities in Shakespeare research and production."

— The Saturday Review

Shakespeare Survey 8

The central theme of 8 is the comedies. Among the writers and articles are:

J. R. Brown on 'Interpretation of the Comedies'
Neville Coghill on **'Comic form in Measure for Measure'**
Kenneth Muir on **Troilus and Cressida**
Harold Jenkins on **As You Like It**
L. Nosworthy on **Cymbeline**
L. Borinski on 'Shakespeare's comic prose'
Ngaio Marsh on 'A Note on a production of **Twelfth Night**'
Sir Barry Jackson on 'Producing the Comedies'

There are the usual international notes, and a summary of productions in the United Kingdom in 1953. Tyrone Guthrie in 'Shakespeare at Stratford, Ontario', and Richard David in 'Plays pleasant and unpleasant', provide the year's dramatic criticism; Clifford Leach, I. A. Shapiro and J. C. McManaway review Shakespearian studies

Shakespeare Survey 2, 3, 4, 5, 6, 7 and 8 are available at all bookstores at $3.75 each. 1 is out of print.

CAMBRIDGE UNIVERSITY PRESS

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Shakespeare for the TV Masses

[From the *Stratford-upon-Avon Herald* we reprint extracts from an address by Sir Kenneth Clark, Chairman of the Arts Council and of the Independent Television Authority. The remarks were made at the Conference Hall in Stratford on April 23 during a luncheon commemorating the 391st anniversary of Shakespeare's birthday. The beginning of Sir Kenneth's address concerned the necessity of the actor's mastering "the double comprehension of the verse's meaning and of its movement."]

. . . I refuse to believe that the millions of our countrymen whose sole means of mental and imaginative stimulus television is fast becoming, should be condemned, on some pessimistic theory, to what is stupid, shallow and crude. Of course it is difficult to put Shakespeare on to television—very difficult, but not impossible.

Stating that what was required was "first a director with an imaginative understanding of the medium and second a group of actors who knew how to speak Shakespearean verses" Sir Kenneth said that the medium was a peculiar one, unlike the stage and unlike the film. It was a close-up medium, an intimate medium.

"The figures are brought into your room and seem to be almost your own size. It therefore follows that some of the plays will always be more suitable than others. The plays of soliloquy and aside (like "Macbeth") will succeed; the plays of pageantry and rhetoric will not. Rhetoric, the means by which ideas can be made persuasive to a large, distant and possibly restless audience, is disturbing in the small, intimate darkened room of television. One can't help asking oneself, why are they talking in this extraordinary way? Why don't they come to the point? And yet how much can be done by imaginative use of the medium!"

However ingenious the producer might be, Sir Kenneth went on, in the end television depended upon the actor. Far more than any other theatrical medium it left the actor unsupported by stage effects, by tricks, by make-up. . . . .

Magic of the Verse

Before the main characters appear and the drama gets a grip on us, how are we to be prevented from switching off? Simply by the magic of the verse. Shakespeare's poetic endowment is so rich that the stooges, with whom the plays usually open, express themselves in immortal poetry, the sound of which, if properly spoken, is a sort of *bel canto*, ravishing even the gross or inattentive ear. Through this incantation the plays achieve that willing suspension of commonsense, without which their plots must irritate and confuse those who were not already familiar with them.

"It is one of the happy discoveries of the last five years," Sir Kenneth added, "that both here and in America people enjoy hearing poetry.

Problem of Cuts

Sir Kenneth said that one great difficulty, however, remained — the plays would have to be cut. Although practically every production involved a large number of cuts, it must seem that the far greater cuts necessitated by television "will be a kind of vandalism that we hoped we had outgrown." He had it on the authority of one of the best and certainly the most scholarly of Shakespeare producers, nevertheless, that whereas small cuts, made for convenience, were often most damaging; large cuts involving an attempt to interpret imaginatively the essence of the play gave a far less insidious kind of deformation. They would always offend the purist, but so would Shakespearean performances of any kind, for the form of the stage, the scenery and costumes, the gestures and pronunciation, the very text itself, could never be precisely — or even remotely — what they were in Shakespeare's day.

"But," Sir Kenneth concluded," we should not all be gathered here to-day if we believed that Shakespeare existed solely, or chiefly, for the purist in his library. He speaks to everyone whose responses have not been atrophied by the second-hand and the second-rate, the predigested and the prefabricated and other conveniences of the modern world. His men and women are individuals, intelligent, passionate, eloquent and evolved. As long as we are not conquered by the cult of the dumb ox or the industrious ant, as long as we are not afraid to remain individual with all the pains and conflicts that this hard-won condition involves, so long can we all find in the plays an extension and intensification of our lives."

SHAKESPEARE ON RADIO, TV, and FILM

In honor of Shakespeare's birthday, both WNYC and WQXR of New York City put on special dramatic and musical programs.

WNYC's 4th Annual Shakespeare Festival offered ten full-length plays among which were Donald Wolfit's *RIII*, Peggy Ashcroft and Michael Redgrave's *Merchant of Venice*, Ralph Richardson's *Dream*, Peggy Ashcroft and Tony Brittan's *R & J*, Margaret Rawlings' *Winter's Tale*, and William Fox and Joan Hart's *12th Night*.

WQXR's program was a tribute of music related to Shakespearean themes. Verdi's *Otello* and incidental music from the soundtracks of the film versions of *Hamlet* and *Henry V* were among the scheduled items.

* * *

WOR-TV presented Orson Welles' *Macbeth* for a full week as its "Million Dollar Movie."

* * *

WCBS-TV gave a *Hamlet* in three half hour programs on successive Sundays. Earle Hyman who starred at Antioch last year had the title role in this heavily cut version acted in casual clothes. A narrator bridged the gaps in the text.

* * *

Both *Richard II* and *Macbeth* - the programs originally presented on the TV "Hallmark Hall of Fame" program-are now available on free loan to schools and colleges. The Institute of Visual Training, 40 East 49th Street, N. Y. C., is handling the bookings.

Orson Welles is starring in a United Artists production of *Othello* now being produced in New York.... Audrey Hepburn is to be starred as Viola and Sebastian in a Joseph Mankiewicz production of *Twelfth Night*.... *Richard III* opens in the Fall.... A Russian Mosfilm production of *Romeo and Juliet* in ballet form was shown at the Cannes Film Festival. The 90 minute color film stars Oulanova. The plot follows Shakespeare closely. Dancing and acting are described as highly skilled. Music is by Prokofiev.

An Introduction To Shakespeare
by Hardin Craig
with
Romeo and Juliet
King Richard the Second
King Henry the Fourth
Much Ado about Nothing
Twelfth Night
Hamlet
King Lear
The Tempest
and
twenty-one sonnets
725 pages $2.50 list
Chicago
Atlanta
Dallas
San Francisco
New York
SCOTT, FORESMAN AND COMPANY

The Itinerant Scholar

At the 12th Annual Southeastern Renaissance Meeting at the University of North Carolina, April 22-23.

Act-Division Of Much Ado About Nothing

Henry L. Snuggs, Wake Forest College

A comparison of the main plot of *Much Ado About Nothing* with the source of the narrative, Bandello's *Novella 22*, shows that the sequence of narrative events in the play and Bandello is almost precisely the same. The plot of *Much Ado* is thus of the sequential-action type, not the crisis-plot type. Shakespeare started at the beginning of Bandello's story and followed it straight through to the end. The plot of *Much Ado* is thus not built along the lines of the crisis plot, out of the theory of which the theory of five-act structure and division grew. *Much Ado* is a typical Elizabethan public-theatre play in that it was based on a story which largely determined the plot-structure. On the whole, such plays were uninfluenced by the theory of the crisis plot so abundantly expounded in sixteenth-century critical works. The 1600 Quarto of *Much Ado* has no act divisions. Textual scholars agree that the source of Q was the author's foul papers. The First Folio text is divided into five acts. These divisions seem to have originated from a prompt-book prepared for the revival of *Much Ado* in 1612-13. An examination of these divisions shows their conventional character. They have little meaning with reference to the structure of the play and at times interfere with dramatic effectiveness.

The Gods and God in King Lear

Alwin Thaler, University of Tennessee

This paper re-examines the evidence for Professor T. M. Parrott's proposed reading (*Shakespeare Quarterly*, October, 1953, IV, 427,) "And take upon's the mystery of things, As if we were *gods'* spies" (*Lear*, V. iii. 16-17), in place of the accepted reading, "As if we were *God's* spies." The proposed change is rejected, chiefly for the following reasons: (1) The admitted ambiguities of the earliest texts — their indiscriminate capitalization and lack of possessive apostrophies — do not militate against the genitive singular reading, "God's": exactly as in unmistakable instances in the First Folio *Macbeth* and elsewhere. (2) The inconsistency between "God's spies and "*the gods* themselves" of line 21, reappears over and over again in other Shakespearean tragedies of this period, and Shakespeare constantly retains the definite article "the" for "the gods" except in unmistakably vocative or collective uses. (3) Mr. Parrott's interpretation of "the mystery of things" as alluding to "the practices of the state secret service" would hardly have been intelligible to Elizabethan playgoers, and is not in accord with Shakespeare's use of virtually the same phrase in plays close to *Lear*. (4) The proposed reading ignores the essential fact that, through suffering, the spiritual frame of reference in this tragedy turns from the gods to God.

ASFTA PRESENTS 7 AWARDS

At a cocktail party in the Waldorf-Astoria on April 22. The American Shakespeare Festival Theatre and Academy awarded bronze medalions to individuals and groups for their contributions to Shakespearean and Elizabethan theatre. Lawence Langner, President of the ASFTA, made the presentations to Antioch College for its annual Shakespeare Festival; to Dr. Frank Baxter for his University of Southern California TV program; to the Shakespeare Association of America for publication of the *Shakespeare Quarterly;* to Jack Landau of the Phoenix Theatre for a production of John Webster's *White Devil;* to Helge Kokeritz and Charles Tyler Prouty for their contribution to the Yale *Folio* facsimile; to Judith Anderson for her performance of Lady Macbeth on Hallmark's TV *Macbeth;* and to Tom Patterson for his efforts in founding and developing the Shakepeare Festival in Stratford, Ontario, Canada.

SHAKESPEARE ON RCA RECORDS

For those who cannot get to London's Old Vic theatre - and that includes most of us - we heartily recommend the RCA Victor recordings of *Macbeth* and *Romeo and Juliet* as recorded by Old Vic companies.

Romeo and Juliet on three long-playing Red Seal records (VDM/LM-6110) is presented with minor cuts except for the Prologue to Act II, and Act IV, scenes 4 and 5, following Juliet's taking the potion. The three records play for two hours and thirty-five minutes. Alan Badel as Romeo and Claire Bloom as Juliet lead a notable cast who read their roles effectively except when some speeches become excessively reflective and are read too slowly.

Macbeth on two records (RCA Victor WDM/LM-6010) stars Alec Guinness and Pamela Brown in the title roles of this 100 minute version. The "doctor" and "king's evil" speech by Malcolm (IV.3.40-50) and the non-Shakespearean Hecate scenes are the most notable omissions.

Aside from seeing the plays such high fidelity recordings are the next best way to really enjoy Shakespeare. For those who know the plays it is relaxing to reflect quietly as the words and sound effects call to mind the beauties of previous productions. Nuances of thought and meaning appear often as old lines take on new meanings.

For those who hear the play for the first time, a good insight is assured because the lines are read with proper feeling and emphasis. Minor interpolations often indicate speakers names where Shakespeare doesn't give them, but we sometimes wish for brief indications of time and change of scene. Students would be wise to follow with a text. For home or school, for study or pleasure, these records are an investment in enduring pleasure and edification.

A Non-Neo-Classic Macbeth

"*Macbeth* on a sex basis" is the promise of a Columbia Pictures release being produced by Mike Frankovitch. Paul Douglas stars as Joe Macbeth and Ruth Roman as the "slut" Lily Macbeth. "Big" Duncan is taken for a ride at the urging of Lily who insists that Joe become gang chief. But Joe turns yellow and Lily is left with the murder assignment. Bloody daggers being too messy, revolvers will be used—and the spur to prick the sides of their intent is a fortune-teller, the three witches personified. Shooting—the picture, that is—began in England on May 13th. Some of the scenes will be shot in Scotland to give a "touch of authenticity" to the production!

YOUR GUIDE TO STRATFORD

Copies of the attractively printed and lavishly illustrated souvenir guide to *The Borough Town of Stratford-upon-Avon* are being made available at special terms to *SNL* readers.

Written by Mr. Levi Fox, Director of the Shakespeare Birthplace and Librarian of the Shakespeare Memorial Theatre, this account traces Stratford history and customs for the last 2000 years and incidently gives us some interesting sidelights on Shakespeare and Shakespearean jubilees.

The 8¾ by 5¾ volume is bound in red and gold with the Stratford seal embossed on the front cover. It was printed in a limited edition of 2500 copies to commemorate the 400th anniversary of the incorporation of the Borough in 1553.

Usually available only in Stratford, this book-of which there are only a few copies in the United States - will be mailed directly to *SNL* readers on receipt of a check for $1.75 which includes postage. As a special gift to *SNL* readers, an interesting set of Stratford souvenir stamps will be included.

Write directly to Miss K. M. Topham, The Information Centre, Stratford-upon-Avon, Warwickshire, England.

Antioch's Complete Summer Program—Repertory Roundtable Daily During Grand Repertoire

Monday	*Tuesday*	*Wednesday*	*Thursday*	*Friday*	*Saturday*	*Sunday*
FOURTH ANNUAL SHAKESPEARE FESTIVAL at ANTIOCH COLLEGE Yellow Springs, Ohio June 29 — Sept. 11 For ticket reservations or living accommodations write: Box 3, Yellow Springs, Ohio		June 29 Merry Wives of Windsor	30 Merry Wives of Windsor	July 1 Merry Wives of Windsor	2 Merry Wives of Windsor	**Merry Wives of Windsor *** 3 **Merry Wives of Windsor**
		6 As You Like It	7 As You Like It	8 As You Like It	9 As You Like It	**Merry Wives of Windsor *** 10 **As You Like It**
		13 Twelfth Night	14 Twelfth Night	15 Merry Wives of Windsor	16 Twelfth Night	**As You Like It *** 17 **Twelfth Night**
		20 Macbeth	21 Macbeth	22 As You Like It	23 Macbeth	**Twelfth Night *** 24 **Macbeth**
		27 Cymbeline	28 Cymbeline	29 Twelfth Night	30 Cymbeline	**Macbeth *** 31 **Merry Wives of Windsor**
		August 3 Winter's Tale	4 Winter's Tale	5 Macbeth	6 Winter's Tale	**Cymbeline *** 7 **As You Like It**
* Matinee		10 Two Noble Kinsmen	11 Two Noble Kinsmen	12 Cymbeline	13 Two Noble Kinsmen	**Winter's Tale *** 14 **Twelfth Night**
Grand Repertoire		17 Two Noble Kinsmen	18 Merry Wives of Windsor	19 As You Like It	20 Twelfth Night	**Two Noble Kinsmen *** 21 **Macbeth**
15 Cymbeline	16 Winter's Tale	24 Merry Wives of Windsor	25 As You Like It	26 Twelfth Night	27 Macbeth	28 Cymbeline
22 Winter's Tale	23 Two Noble Kinsmen	31 As You Like It	Sept. 1 Twelfth Night	2 Macbeth	3 Cymbeline	4 Winter's Tale
29 Two Noble Kinsmen	30 Merry Wives of Windsor	7 Twelfth Night	8 Macbeth	9 Cymbeline	10 Winter's Tale	11 Two Noble Kinsmen
5 Merry Wives of Windsor	6 As You Like It					

Shakespeare Quarterly. Edited for The Shakespeare Association of America by James G. McManaway, VI:1 (Winter 1955), pp. 1-107, $5.00 per annum.

The latest issue of *SQ* brings its usual quota of interesting and diversified reading. The "Current Theatre Notes" provide interesting comments on many of the 300 productions, and the book reviews are important as commentaries on the original. Brief abstracts of the commentaries follow.

"Twelfth Night and Sheakespearian Comedy," Milton Crane.

Using "Dr. Johnson's praise of Shakespeare's comic genius" as a point of departure (but not going so far as to agree "with him that the comedies surpass the tragedies in excellence"), Dr. Crane analyzes *Twelfth Night* as "an admirable example of . . . [Shakespeare's] synthesis of the romantic and didactic" traditions combined in Elizabethan comedy generally, but most effectively by Shakespeare.

"The Characterization of Shakespeare's Cleopatra," Dolora G. Cunningham, Harpur College, The State University of New York.

Professor Cunningham combats the charge of "inconsistency of character and action" in *Antony and Cleopatra* by reading this play in terms of "the traditional Christian opposition between reason and will" which, she feels, "provides the standards of realism for judging the character of Cleopatra and the entire dramatic action."

"Shakespeare's 'The Phoenix and Turtle,' " Ronald G. N. Bates, Upsala University

By a closer attention than has previously been given to "the uses Shakespeare makes of" key words in "The Phoenix and Turtle," Ronald Bates has indentified "the bird of loudest lay" as the cock, and has indicated certain relations between Shakespeare's other works and this poem" that may help us to understand to some degree Shakespeare's strange and unique tone" herein.

"HAMLET and Gloriana's Knights," Abbie Findley Potts.

Professor Potts used passages from the *Faerie Queene* to "supply a commentary on the ethical and dramatic cruces in the text of the second quarto" of *Hamlet* which, she feels, supplies a "single and clear" reading of Hamlet as "advancing in a fashion not more desultory than that of Gloriana's Knights toward the understanding of temperance and justice, and thereafter toward the deed it befits him to do."

"Fortune and Nature in AS YOU LIKE IT," John B. Shaw, Williams College.

While not translating the speeches and actions of *As You Like It* into moral terms, Professor Shaw shows how "the underlying philosophical strife between Fortune and Nature," well understood by Shakespeare's Renaissance audience, "may be seen to form an important pattern throughout the play, affecting both character and plot."

"The Recapitulation Dream in RICHARD III and MACBETH," Aerol Arnold, University of Southern California.

Professor Arnold analyzes in the contexts of the plays as wholes the dreams of Clarence and Richard in *Richard III* and of Lady Macbeth, showing that Shakespeare extended the use of the old dramatic convention of the dream as a foreshadowing device "to serve the structural purpose of summary"; and he suggests that such studies of Shakespeare's convention may give us "considerable insight into Shakespeare's methods of work." oob

"Shakespeare Through the Camera's Eye, 1953-1954." Alice Venezky Griffin, Hunter College.

Mrs. Griffin discusses the three major television productions of Shakespeare's plays between October 1953 and November 1954: on the CBS Omnibus program *King Lear*, with the greatest merit" in that "it did evoke the grandeur and tragedy" of the play; and, by the Hallmark Hall of Fame on NBC, *Richard II*, with Maurice Evans playing his best roll but not well sustaining it, a performance whose "chief merit . . . was its clarity," and *Macbeth*, in which the acting of Judith Anderson alone, as Lady Macbeth, "achieved . . . the sense of high tragedy." B. A.

Current Bibliography

Wood, Roger, and Clarke, Mary Shakespeare at the Old Vic, Macmillan, New York (Black, London), 1954. pp. xx, 78 $3.50. (Pub. in U. S., March 29, 1955.)

With 120 well chosen photographs, Roger Wood and Mary Clarke have recaptured the spirit of the 1953-4 Old Vic season - the first in its five year plan to produce the Folio plays and perhaps *Pericles*. Unlike the record of the Stratford Canadian Festival which loses some of its value because of the absence of action photographs, this volume consists, except for some introductory portraits, of action photographs taken at actual performances of the plays. Lines from the plays or written commentary help the pictures present the play in outline form. The photographers carry out Michael Redgrave's injunction (in his *An Actor's Ways and Means*) against making a theatrical history from the record of first night performances and present pictures taken at performances throughout the season.

The plays presented in the current volume are *Hamlet, All's Well, King John, 12th Night Coriolanus,* and *The Tempest*. An Introduction gives the history and scope of the five-year plan. Twenty-five pages of text at the end of the volume give complete cast lists, critical comments, and the opinions of the major critics who pointed out the virtues and defects of the productions and the cast.

Here indeed is a wonderful project. When the proposed set of five volumes is complete the enthusiast who has been thoughtful enough to purchase them all will have the complete works of Shakespeare in pictures!

In the old days Lilian Baylis had a large sign painted on the side of the Old Vic theatre calling it "The Home of Shakespeare." The five year program is intended as a bid to maintain that tradition.

Coriolanus, Ed. by B. H. Kemball-Cook, Oxford, Clarendon Press, London & New York, 1954, pp. 245, $1.00. (American edition pub. Jan. 13, 1955.)

Here is another volume in the New Clarendon Shakespeare which concentrates on interpretation of words and phrases rather than on linguistic matters. But this does not mean that the notes give only synonyms. Interpretive notes occur at the end of the text and relationships with Plutarch are considered. A fifteen page introduction discusses background, dates, text, Plutarch, Shakespeare's conception of history, and give a plot outline and a note on staging. Valuable appendices give comments on the verse, extracts from Plutarch, and a note on Shakespeare's language, pronunciation, and grammar by C. T. Onions. Type is large, vocabulary notes are at the foot of each page, interpretive notes appear at the beginning of the notes to each scene, and there are a few illustrations. The text is admirably suited for class work and study.

Bentley, Eric, In Search of Theatre, New York, Vintage Books, pp. 385, xi, 1954, 95c

In this volume Professor Bentley covers the theatre as a whole: his quest for it in the study, on the stage, and as a director. His references to Shakespeare are more numerous than those to any other writer. The main Shakespearean item is a nineteen page essay entitled "Doing Shakespeare Wrong." This is reprinted from the *Nation* of 1952. Even then we considered it so important that our abstract of it remains the longest ever published in *SNL* (II:6:28). Here and throughout the volume, Bentley is looking for a realistic Shakespeare. What do the lines mean and how best act them is his constant query. The fundamentals are most important and the "Bright Ideas" a distraction. Concerning the arena stage he quips: "the human face has three sides, not four, and it is sounder to exploit this fact than to flout it." The apron stage he deems "the finest theatrical instrument ever devised."

SHAKESPEARE ON POST CARDS

[Last spring we received from an English subscriber a picture postcard *both* sides of which were interesting. We traced the origin of the card and present the following for *SNL* readers:]

In Little Eversden, Cambridge, there resides a gentleman who is slowly but painstakingly assembling one of the finest private collections of theatrical prints to be found anywhere in the world.

Harry R. Beard loves his collection, and what is equally important realizes that others are interested too. For this reason Mr. Beard will occasionly set up an exhibition of prints in a public library. For this reason, too, he has prepared a set of thirty-two interesting postcards excellently reproduced by photographic methods.

We have just purchased a set of these because *twenty-two* of them show scenes and characters from ten of Shakespeare's plays. For example, Edmund Kean, John Philip Kemble, Charles Kean and Stephen Kemble are shown as Hamlet. The last named actor is pictured and described as weighing eighteen stone or over 250 pounds! There are seven Macbeth's, two Othello's, two Shylock's, etc. Several of the prints are caricatures. All of them are interesting as illustrations of the costume of the time. Quotations, dates, and other descriptive matter appear on each card. All are worthy of exhibition in classes, clubs, or frames, and they are naturally suitable for mailing. We commend Mr. Beard's resourcefulness and warmly recommend the collection to *SNL* readers. The cards are $2.50 per set of 32, or 10c individually, postpaid.

WORLD WIDE SHAKESPEARE

According to the *World Handbook of Translations,* Shakespeare was the third most translated author in the world in 1953. Those who exceed Shakespeare are comparative neophytes. Stefan Zweig led with fifty-four translations; Tolstoy was second with fifty-three; and Shakespeare was third with forty-seven. Dumas (37), Plato (33), and Goethe (28) followed.

Shakespeare has been translated into at least 65 languages - that total being the number possessed by the Birmingham Public Library in England.

Recently, Herbert Cahoon of the Pierpont Morgan Library in New York sent us a clipping from the magazine *Liwayway* (Manila, P. I., Feb. (?) 1955, p. 59) giving the twenty-seventh installment of Emilio A. Bunag's translation of *The Rape of Lucrece* into Tagalog. We present the following unidentified stanza because it has the internal evidence of "Tarquin" in the second line. Is it lines 967-973?

—Yamang ikwa, O! Panaho'y utusan ng walang-hanggan,
Sa paglakad ni Tarquino'y sabatin mo sanang minsan;
Igawa mo ng mabigat at mahigpit na dahilan
Upang kanyangipagdusa ang ginawang kaimbihan;
Ipakita mo sa kanya ang madlang katatakutan
Na may iba't ibang hugis kung gumalaw sa karimlan!
Bawa't landas na tahki't bawa't damong daraanan
Dahilan sa kanyang sala'y maging dyablong nakaabang.

Yale Offers Shakespeare Institute

Yale University's Master of Arts in Teaching Program will inaugurate a Shakespeare Institute (Aug. 11-31) this summer "to promote better teaching of Shakespeare in the nation's secondary schools." Although designed primarily for teachers, drama students and other Shakespeareans from a wide area have already registered. The ASFTA is cooperating in the venture.

Charles Tyler Prouty of the Yale faculty will direct the Institute and deliver a series of fifteen lectures on "The Background of Shakespeare's Plays." In addition to this series Professor Maynard Mack will deliver an equal number of lectures on 1-2 *Henry IV, MND, JC, Mac, Hamlet,* and *King Lear*. Concerts, films, seminars, and visits to the ASFTA rehearsals and plays where members will meet the actors and directors, are planned.

The Institute is similar in purpose to the Roundtable discussions at Antioch and the more formal Stanford University program at the Ashland, Oregon, Festival.

Stratford Lectures

Prepared by Barbara Alden, Pfeiffer College

Shakespeare and the Play of Sir Thomas More

C. J. Sisson, The Shakespeare Institute

Does the strangely - surviving manuscript play *Sir Thomas More* contain some pages of Shakespeare's own dramatic manuscript? Evidence rests on the handwriting of these pages, which is the same as that of the six known signatures of Shakespeare; on the spelling; and on the expression of thought and the poetic and dramatic quality, which cannot be found in any other writer of the time.

It was extremely difficult to put More on the stage in Elizabeth's reign. Though he was a man after England's own heart, a deep - dyed Cockney with a sense of humor, friendly, with a known interest in the people's welfare, More had been executed for refusing to consent to Henry VIII's divorce from Katherine of Aragon and his principles made the Queen illegitimate. However, Anthony Munday, who planned the play (one of many patriotic dramas of the period following the Armada), hoped to get past the censor; and it is conjectured that he called in Shakespeare to handle the magnificent insurrection scene. The strongest argument in favor of Shakespeare's authorship of this scene lies in the words themselves; and their effect can best be judged by hearing More's great speech to the mob about the removal of foreigners, beginning "Grant them removed, and grant that this your noise hath chid down all the majesty of England . . . ."

A Midsummer Night's Dream

John Garrett, Bristol Grammar School

A Midsummer Night's Dream may have been commissioned for a Court wedding, but was destined ultimately for the Globe, where the audience capitulated to beauty of language. In fact, Shakespeare's original audience was probably like audiences in the United States today in energy, excitement, and wonder.

The essence of *A Midsummer Night's Dream*, too, is wonder, which defies analysis, so that it is impossible to expound this play. Shakespeare moves easily in the play's three worlds, giving them unity with the realistic Bottom as a binding quality.

There is no need for fantastical production, nor for new interpretation. I, myself, prefer conventional fairies, Mendelssohn and no cacti. The productions I remember were Neville Coghill's in Magdalen Grove and Glynne Wickham's in Prior Park, Bath — both exquisite open-air settings.

Shakespeare's Psychiatry

Dr. Henry Yellowlees, St. Thomas Hospital

The characters in Shakespeare's plays who suffer from psychological problems present a variety of cases. King Lear at the beginning of the play, when all his actions are characteristic of senile mental disturbance and lack of self knowledge, is an established case of the insanity of old age. Other examples are the senile rage of Leonato and of old Capulet. Othello is an example of suspicion paranoia. As is usual in this illness, his intellectual power, though perverted, is unimpaired. King John's death involves an accurate account of toxic confusional insanity and exhaustion acting on an unstable personality. The mad Ophelia is schizophrenic, and Lady Macbeth is a typical hysteric neurotic. Macbeth, Hotspur, and Brutus suffer from anxiety neuroses - - the result of conflict between desire and fear. But there is little or no trace of the possessive mother, though some "bossy" fathers cause trouble; and there is far less adolescent neurosis than in our own life.

The whole general question of man's relation to reality, which so often is a source of psychological problems, is summed up by Shakespeare in Theseus' speech, "The lunatic, the lover and the poet . . . ," at the end of *A Midsummer Night's Dream*. The lunatic denies reality, the lover evades it, and the poet is the ideal man whose imagination works in harmony with reality, discerning reality, truth, goodness everywhere, the only man who comes near to seeing life steadily and seeing it whole.

REVIEW of PERIODICALS

"FORGERY, THY NAME IS POLONIUS"

Professor Goddard builds a strong case for his contention that the letter Polonius reads to King Claudius, purporting to be a love letter to Ophelia from Hamlet, is really a forgery invented by Polonius to support the Lord Chamberlain's conviction that Hamlet's madness is a result of his love of Ophelia and her rejection of him. "Such a supposition," he argues, "clears up at a stroke any mystery about the inclusion or the length of the Reynaldo scene and dissipates equally completely the question of the nature of 'Hamlet's letter."

His proof depends not only on his conception of the character of Polonius as an egocentric, crafty old councilor, "not above forgery . . . to prove his conviction that his son is leading a wild life in Paris." It includes attention to the use of the words "beautified" and "machine" in the letter; it discusses "the elaborate exordium," — the "brevity is the soul of wit" speech in the delivery of which Professor Goddard detects signs of Polonius's "perturbation" before reading the *forged* letter. A careful scrutiny of the letter itself reveals that the third line of "Hamlet's" poem - "Doubt truth to be a liar" - "causes the thought . . .not to rise to a climax but to fall into an absurdity." The reaction of Polonius to the reaction of the King and Queen during the course of his reading and subsequently also indicates forgery. "Came this from Hamlet to her?" asks the Queen, etc.

The establishment of the pertinence of the Reynaldo scene to the main plot of *Hamlet* is very persuasive. Professor Goddard suggests as a title for the Reynaldo scene *"Poison in the Ear,"* and comments further: "Little does the old man realize that he is rehearsing his own end as he shows Reynaldo how to set the mousetrap wherein to catch the conscience of Laertes." This scene not only prepares for that in which Polonius reads the letter, but for the scene in which Polonius, the King, and the Queen discuss Hamlet's madness which "cannot be understood without it." ["Hamlet to Ophelia," *College English*, XVI:7 (April 1955), 403-415.] The foregoing article was found among the papers of the late Professor Goddard of Swarthmore. The editor has received from Eleanor Goddard Worthen about 30 additional lines cut from the article in *CE. SNL* will gladly lend the additional "proof" to interested readers.

TEXTS OF KING LEAR COMPARED

In an interesting comparative study replete with examples, Robert Adger Law and Mohamad Ali Jazayery of the University of Texas critically examined the texts of the three complete editions of Shakespeare which American scholars at present recognize as "standard" - the Globe (1864), Neilson (1906, now the Neilson and Hill, 1942), and Kittredge (1936), in a line by line study. Citations from the editors' Introductions indicate that each of the texts is based primarily on the Folio, but all contain many Quarto readings and also the independent corrections of later editors. Neilson is more apt to follow Folio readings in doubtful cases than are the Globe editors or Kittredge." Stage directions, changes of speakers for various lines, punctuations, capitalization, and vocabulary are considered and the following conclusions reached: "Each editor's purpose is to reproduce faithfully, but in a form intelligible to modern readers, what Shakespeare actually wrote. No one of them, therefore, has hesitated to add scene headings and necessary stage directions where he judged the text needed clarification . . . . Neilson and Kittredge have modernized the punctuation and capitalization, not only of Quarto and Folio, but also of the 1864 Globe Edition. All three texts, however, attempt to adhere rigidly to Shakespeare's words. Departure . . . is defensible only in cases of suspected corruption in the early texts." Neilson generally prefers the Folio while Kittredge and Globe "often choose Quarto readings." The skepticism of W. W. Greg and G. I. Duthie as to the authority of the Quarto "which they regard as a reported version" indicates a superiority in this aspect of the Neilson text.

THEY CAN'T STILL STOLL

Professor Elmer Edgar Stoll of the University of Minnesota again attacks modern critics who make it a part of their critical theory that a writer's original intention should be, or may be, ignored. And he also attacks other critics who have unintentionally ignored a writer's purpose, even though such a practice was not a part of their critical theory. Professor Stoll observes that the critic may consider effects achieved by the poet or dramatist which he did not, perhaps, deliberately calculate in advance— which were instinctive— but he considers such achievements part of the intention. "The mere doing or not doing of a thing," he says, "involves intention of some sort." One of the arch-antagonists of Professor Stoll is Bonamy Dobree, who insists that the artist's intention is of little or no importance, and Professor Stoll mentions Wimsatt, Beardsley, Welleck, and Warren as supporters of the same misconception. He is particularly unsympathetic with the present day widespread taste for symbolism, which now prevails with many critics of Shakespeare, especially those who have written so prolifically about *The Tempest*. Professor Stoll will accept symbolism, of course, but he insists that "one symbol stands for only one referent," and that such claims as that of Professor Tillyard that Miranda is the Fertility spirit or of Miss Sitwell that Ophelia is similarly symbolic are ridiculous. He also smiles sarcastically at other symbolism discovered in *Hamlet* by Miss Sitwell and Mr. J. I. M. Stewart, and at Freudian interpretations of *Hamlet* and *King Lear* praised by Dr. Ernest Jones and Trilling. In drama, however, the violation of the author's intention is most often due to "character criticism," in which some critics distort Othello and Brutus into egotists, see ghosts as hallucinations, etc. Some of these critics are not of the school Professor Stoll is chiefly attacking. They do not intend to ignore Shakespeare's intention, but are merely too subtle in discovering in Shakespeare intentions he never had. Taking the role of detectives, they find self-deception or hallucination in Othello, Brutus, Macbeth, and Hamlet.

Throughout his essay and in a series of quotations prefixed to it, Professor Stoll cites scores of critics who support him by declaring that the author's intention is of chief importance. Among those so cited are: Ion, Plato, Aristotle, Wordsworth, Sir Arthur Quiller-Couch, C. Day Lewis, Coleridge, Dryden, Pope, Goethe, Carlyle, Poe, Saintsbury, Elton, Sainte-Beuve, and Sir Desmond MacCarthy. Valery and Eliot, while supporting Professor Stoll at times, have also given aid and comfort to the enemy.

Finally Professor Stoll explains why he has taken such pains to refute the "Vanguard critics." Unlike science and history where, he says, facts confute error, poetry has no standard, criterion, accepted doctrine, or body of facts to perform this service. On the "uncharted sea of poetry," he fears, one course may seem to be about as good as another. ["Intentions and Instinct," *Modern Language Quarterly*, XIV:4 (December, 1953), 375-412.]

"Of the three texts, then, Neilson is the most nearly consistent with the principles advocated by Greg. Kittredge's text is more eclectic and is probably more intelligible to the average reader. The Globe version possesses less authority in the light of modern scholarship and is more remote from present usage than is either of the others. Textual differences in *King Lear* are so numerous on every page as to demand of one quoting from the play special care to choose a single version and then follow it consistently."

["Three Texts of *King Lear*: Their Differences," University of Texas *Studies in English*, XXXII, 1953, pp. 14-24.]

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MORE SINNED AGAINST THAN SINNING

The delight in Jew-baiting probably exhibited by members of Shakespeare's audience is given expression in *The Merchant of Venice* and then ironically undercut writes John B. Shackford of Cornell College. Behind the stereotypes of the Jew -- the villainous devil -- and the Christian, with his hatred of usury and his vaunted "charity," lies a very different set of standards, implied by Antonio's sacrifice in behalf of Bassanio, by the will of Portia's father which determines the conditions of her marriage, and by Portia's speech on mercy. Shylock sets out to trap Antonio and to "better the instruction" he has received, but Antonio's self-righteous dismissal of Shylock as more a thing than a human being has prompted this vengeance. Shylock is the only "round" figure in the play, and the modern sympathetic reading of his character is at least partly justified. His reliance upon the thrift of the Old Testament or the London burghers wins no sympathetic attention from Antonio and fails to alter the latter's conviction of his own moral superiority. ["The Bond of Kindness: Shylock's Humanity," *University of Kansas City Review*, XXI:2 (Winter 1954), 85-91.]

NEW LIGHT ON SIR THOMAS MORE

Shakespeare may have written Addition III to *Sir Thomas More*, as well as part (Hand D) of Addition II, writes J. M. Nosworthy. A comparison of the vocabulary of the plays in the canon with that of these additions suggests that Shakespeare may have added these brief passages in 1601-2. Parallels between II and the speech of Ulysses (I.3) in *Troilus*— "in word, phrase, thought, expression, and. . .order of presentation," and between III and passages in *Troilus* (II.2.168-82) and *Lear* (1.2.112 ff.) are especially relevant. Evidence drawn from Henslowe's Diary and other sources suggests that Munday, Chettle, and Dekker wrote the play around 1600. Shakespeare's purpose in his additions was to give "shape and dramatic urgency" to a piece frequently pedestrian. ["Shakespeare and *Sir Thomas More*," *Review of English Studies*, VI:21 (January 1955), 12-25]

CRYBABY CORIOLANUS

It has been claimed that *Coriolanus* is not a tragedy but a mere debate between the hero and the mob. I. R. Browning does not agree with this theory. He insists that the play is a tragedy and calls attention to the tragic struggle in the warrior Coriolanus between his desire for approbation and his contempt for the common people who must give him this approbation. When Coriolanus leaves Rome to join Aufidius, he shows in his one soliloquy that he did love Rome and that he suffered when Rome "deserted" him. And earlier when he sneered at the common people he revealed a desire for their approbation. In this contempt for society which is mixed with anger at being rejected by it, Coriolanus is compared with Lear, Timon, Prospero, and Duke Senior, as well as with Belarius of *Cymbeline*. But the explanation of this tragic struggle within Coriolanus is to be found in his relations with his mother. Plutarch makes his desire for his mother's approbation clear, and Shakespeare develops this idea in the play. In I. 1, a citizen observes that Coriolanus really fights to please his mother, and in I.3, Volumnia gives an account of how she has trained him to be a warrior. When Volumnia is dissatisfied with Coriolanus' outspoken contempt for the people (III.2) he is perplexed and saddened. After Coriolanus has joined the Volscians against Rome it is Volumnia who overcomes his will so that he weeps and *holds her by the hand silent*. Aufidius sees that mother love has won out over Coriolanus's determination to hate Rome. In V. 6, he calls Coriolanus "boy of tears," and he is referring to Volumnia as Coriolanus' nurse when he says:

". . . at his Nurses teares
He whin'd and roar'd away your Victory."

["Coriolanus: Boy of Tears," *Essays in Criticism* V:1 (January 1955), 18-31.]

DANIEL'S LETTER FROM OCTAVIA

Similarities between the "Argument" prefixed to Samuel Daniel's *Letter from Octavia to Marcus Antonius* (1599) and Shakespeare's *Antony and Cleopatra* have been noted. Holger Norgaard of Copenhagen has discovered that Shakespeare ventured beyond the "Argument" and borrowed an idea from the letter itself. In the first scene of *Antony and Cleopatra*, Cleopatra taunts Antony when messengers come from Rome. She suggests that Fulvia perhaps is angry, or that "the scarce-bearded Caesar" has sent his "powerful mandate." And she adds: "Thou blushest, Antony." Mr. Norgaard compares this to a passage in Daniel's *Letter* in which Octavia suggests that Antony will blush to have her letter seen,

"Whilst proud disdainful she, gessing from whome
The message came and what the cause hath beene,
Will scornful say, Faith this comes from your Deere,
Now Sir you must be silent for staying heere."

["Shakespeare and Daniel's 'Letter from Octavia,'" *Notes and Queries*, New Series II:2 (February 1955), 56-7.]

WHY "PYRAMUS AND THISBE"?

Shakespeare's purposes in writing the "Pyramus and Thisbe" interlude for *A Midsummer-Night's Dream* were many, says Professor Kenneth Muir of the University of Liverpool. 1. He wanted to show that lovers cannot rely on fairies "to save them from the consequences of their irrationality." 2. He was poking fun at amateur actors. 3. He wished to show "intelligent members of the audience that the recent *Romeo and Juliet* was unsatisfactory because it depended too much on accident." 4. He hoped to amuse his sophisticated onlookers by the contrast between the burlesque and the original story. 5. He wanted to make philosophical "refelections on the relation of life to art"—as in the masque in *The Tempest*. 6. He was poking fun at poetasters as well as at the bad actors mentioned in 3 above. "By a beautiful piece of artistic economy" Shakespeare took his most absurd lines from the best-known versions of the story, those of Mouffet, Golding, J. Thomas, etc., which Professor Muir has earlier discussed (*Shakespeare Quarterly*, V-2 (Spring 1954), 141-53. ["Shakespeare as Parodist," *Notes and Queries*, New Series I:11 (November 1954), 467-8.]

"SCARLET ORNAMENTS"

T. Walter Herbert of the University of Florida reads the "scarlet ornaments" metaphor in Sonnet CXLII not as an allusion to sealing wax as often interpreted, nor as anything offensive, but as an allusion to what Elizabethan Londoners would have understood at once - the "scarlet attire such as was appropriate to a person of official dignity and moral authority, ecclesiastical or judicial." The meaning of the second quatrain is therefore: "Your reproving lips speak and wear scarlet like a cardinal or judge. But their behavior is unbecoming to one who wears the bright tokens of authority, resembling rather my own admittedly sinful lips." The petitioner is tactfully attacking lips rather than the owner of them and hopes that pity may yet be rooted in the heart. ["Shakespeare's Sonnet CXLII," *Explicator* XIII:6 (April 1955), No. 38.]

IAGO A VENETIAN?

Shakespeare made Iago a Venetian familiar with the morals of Venetian women in order to make more credible the infection of Othello's nobility, according to Theodore C. Hoepfner. Iago's "I know our country disposition well" would carry authority with Othello only as coming from a Venetian. An Iago conceived of as either Florentine or Spaniard "is a stranger along with Othello." In short, according to Mr. Hoepfner, it is "not the subtle malignity of Iago which makes credible the deception of Othello. . . but Shakespeare's change of Iago's nationality from foreign to Venetian, while keeping Othello a Moor." ["Iago's Nationality," *Notes and Queries*, N. S. 2:1 (January 1955), 14-15.]

RICHARD'S WOOING

In the first scene of *Richard III*, Richard says that he wants to marry Anne "not so much for love" as for "another secret close intent," and he makes it clear that this intent is the possession of the crown. Norman Nathan of Syracuse University points to the fact that in the *Book of Kings* we find evidence that Adonijah wanted to marry the King's widow Abishag because that might give him the right of succession. This tradition, Mr. Nathan feels, was understood "by at least a part of the audience." He observes that Richard's wooing of Anne while she is taking the body of Henry VI for burial may have been introduced by Shakespeare to make the situation clear. "The scene," he says, "symbolizes the passing of Henry's rights to Richard through possession of Anne." After he has become king and Anne has died, Richard wants to marry Edward IV's daughter Elizabeth, thereby making himself heir of his own house of York as well as of the house of Lancaster, and Richmond has the same desire. "Thus Richard twice and Richmond once attempt to reinforce their right to the throne by wise marriages." ["The Marriage of Richard and Anne," *Notes and Queries*, New Series II:2 (February 1955), 55-6.]

A DEFENSE OF HAMLET'S FEELINGS

Eliot's early statement, as yet unqualified, that Hamlet's feelings of disgust are in excess of the events that cause them, and that the play is artistically a failure, illuminates the uniqueness of the play, but fails to take account of its particular atmosphere and structure, writes David L. Stevenson of Western Reserve University. The lack of clear relation between events and the protagonist's emotions is without parallel in the Elizabethan drama, and it represents part of a deliberate plan. If we observe the means by which Shakespeare gives "reality in depth" to the atmosphere of sickness and evil at Elsinore and to the tension between Hamlet and the man who has become his rival by killing his father and marrying his mother, we can justify the emotional intensity of Hamlet's critical first soliloquy and account his subsequent delays, without having to invent a sensitive Hamlet of our own complicated enough to respond as this character does. ["An Objective Correlative for T. S. Eliot's Hamlet," *Journal of Aesthetics*, XIII:1 (September 1954), 69-70.]

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